

# THE NONCONFORMIST MUSICAL JOURNAL:

A MONTHLY RECORD AND REVIEW.

Devoted to the interests of Worship Music in the  
Nonconformist Churches.

EDITED BY E. MINSHALL.

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ONCE again the Nonconformist Choir Union may be congratulated on a very satisfactory performance at the annual Festival. Though rehearsals had been held in various centres, it was utterly impossible to reach all the choirs who took part. Considering this fact, the singing was very good indeed, and reflects much credit on the choirmasters and singers for so carefully preparing the music. Difficult choruses and part-songs were taken with ease. The "attack" was better than ever before, and light and shade (though still capable of improvement) received more attention than at any previous Festival.

To get through such a programme in such heat—and especially when so many of the singers had left home at midnight on the Friday—was very exhausting. But every one appeared to feel that the credit of Nonconformist singers was at stake, and all did their best. Probably few regretted that some of the pieces were omitted. The Crystal Palace authorities wished the concert to terminate at six o'clock, as other entertainments began at that hour, so there was no alternative.

THE competitions were listened to with close attention by a large audience. Some of the choirs were certainly not up to competition standard, while others sang most creditably. In Class B. we would congratulate the choirs from Forest Gate Congregational, and High Pavement, Nottingham, on their excellent singing, though they did not win the prize. In Class A. Chapel Street Congregational, Blackburn, ran Emmanuel Congregational, East Dulwich, very closely. Both choirs sang with much vigour and precision. Had the northern singers not forced their voices, it would have been a still closer thing probably.

In another column will be found a list of the choirs represented, from which it will be seen that the interest in the Union is widespread. But we want to see and hear contingents from Sheffield, Manchester, Birmingham, Bristol, Leicester, Derby, Cardiff, and other places. It is only for some energetic soul in these places to start the thing, and it would probably "catch on" at once.

It is probable, if a sufficient number of the singers will kindly help him, that Mr. Minshall will repeat a large portion of the programme in the autumn at Exeter Hall as one of his "Concerts for the People."

A PROVINCIAL choirmaster, feeling that his singers will be much more fitted for their work if they carefully and regularly read THE NONCONFORMIST MUSICAL JOURNAL, has suggested that a few copies might be sent to him each month, on sale or return, and he will bring them before the notice of the members at the choir practice. We thank him for this excellent idea, which we propose to carry out at once. Will any other choirmasters help on the work in the same way? We should be obliged to any friends who would thus further the cause. An early response is requested.

MR. JOHN L. MOUNTAIN, of Wesley Cathedral, Lonsdale Street, Melbourne, Victoria, kindly sends us a description of the organ in that church, which will be found in another column. He says the choir consists of about fifty members, and some musical experts consider it to be one of the best amateur choirs in the city. The evening service is termed "A Song Service," and comprises an organ recital, an introit, an anthem, several solos, and duets and hymns, besides a sermon, which is divided into two parts. Mr. W. H. Bennetts is the able and accomplished organist.

MR. MOUNTAIN further says: "Can you or any of your readers recommend to us a tune-book containing all the gems of old-time Methodist psalmody—original settings, not one reharmonised out of all possible recognition?" Can any reader oblige Mr. Mountain?

MR. C. E. SMITH, of Downs Chapel, Clapton, won the prize offered by the editor of *The Christian Pictorial* for the best essay, his subject

being "The Importance and Sphere of Psalmody in our Public Services, with Special Reference to Vocal and Instrumental Music." Mr. Smith mentions the "Congregational Church Hymnal" as "an effort in the right direction." He adds, "The Baptists are certainly behindhand." Our Baptist friends must bestir themselves if they mean to hold their own.

MUCH has been said and written of late anent the curative powers of music. *Apropos* to this comes intelligence concerning an amateur orchestra at "Bedlam," which has been formed during recent years by one of the officials there, who is well known in South London musical circles. Several of the doctors have joined it, but it is mainly composed of the patients and attendants; and we are told by the conductor that several of the former have gone out of the hospital, who are said to have been cured mainly through the healing effect occasioned by their contact with the orchestra. On a recent occasion after a concert, one of the inmates proposed a vote of thanks to the performers, and said that the effect of the melodious strains meant a night's good sleep to himself and many others there, who were in the habit of tossing to and fro during the weary hours of darkness. On inquiry the next morning, it was found that the speech-maker really was greatly refreshed by a night of peaceful slumber. It behoves us all, therefore, to drink deeply of such delightful physic, and so keep ourselves outside the walls of such institutions as "Bedlam."

WE offer our hearty congratulations to all connected with the London Sunday-School Choir on its "majority." Messrs. Luther Hinton, J. H. Barnard, and others have been working hard for years to raise the standard of Sunday-school music, and their efforts have had most beneficial results. The children whom they have taught to love good music are many of them now in our Church choirs doing admirable work. May the choir continue to flourish, and may those responsible for its management be long spared to conduct its affairs.

### Music in the Scottish Churches.

(FROM OUR OWN CORRESPONDENT.)

CANON LIDDON, it may be remembered, found it difficult to say whether the spectacle of ladies dressed in surplices in Episcopal Church choirs was more irreverent than grotesque. Most sensible people do not find the spectacle in the least grotesque where they have been able to witness it, and only a bigot could possibly call it irreverent. You may object on the score of taste, it is true; but surely what is thought right and proper in the case of boys and men does not become an offence against the Almighty when the custom is extended to young ladies? There are women of position who have long sung in London churches, sitting directly behind the surpliced choir, comparatively out of sight, and it is a mere ecclesiastical fad which makes it right for their assistance to be accepted in this way, and wrong when accepted in an avowed and open manner as in the case of the other sex.

As Dr. Hiles remarks, no one with a musician's

feeling could excuse the intolerance which deprives Church music of the greatest means of effect by substituting, in lieu of rich-toned, mature voices, the feeble pipings of boys—which banishes the adult, whose experience of life, with its trials and sorrows, qualifies her to join heartily and truthfully in praise and prayer, and prefers the parrot-like song of children, from whose lips the words must come with unmeaning hollowness. Further, no singing-master could justify the extravagant ruin of hundreds of voices resulting from the undue strain entailed upon delicate organs that ought to be carefully protected and nurtured. A good, honest choir-boy is always in danger of injuring himself; and a lad without zeal for his work is constantly strengthening his lazy, careless propensities.

These remarks are suggested by a letter which has been sent to me from a reader of THE NONCONFORMIST MUSICAL JOURNAL, who asks me to advocate in this column the general establishment of male-voice choirs in the Presbyterian Churches of Scotland. I shall never do anything so foolish. But as I know there are many of our musical friends who are interested in this question, I have asked the only Presbyterian organist in Scotland who has closely identified himself with male-voice choirs in the Churches to jot down for me an outline of his work and experiences in this direction. Mr. James J. Finlay, a pupil of Dr. Peace, of Glasgow, is at present organist of Peebles Parish Church, where, I suppose, a petticoat in the choir-benches would be regarded with as much dread as a kilted Highlander in Mr. Stead's circle of "spooks."

Mr. Finlay confesses at the outset that he writes on a delicate subject; but he at once ventures the opinion that if ladies may not, by reason of unfitness, take part in military and political service, they may equally well give place to boys and men in our Church choirs. May you not just as readily say that because a woman is out of place on the field of battle, she is out of place on the domestic hearth? But let me quote Mr. Finlay without further remark. "As I take it," he says, "the object of the Church choir is to lead the singing of the congregation. To do this, the choir ought always to be heard above the people; and I find that the clear, unemotional, and perhaps cold voices of the boys carry better than, and are not so soon tired as the voices of ladies. A choir of boys can easily, and with power, take G, A, B flat, and even C above the line, whereas with female voices these notes are difficult to get, and are not nearly so powerful. But another great advantage with boys is that a choirmaster can exercise more effective control and maintain a more perfect discipline and organisation than can ever be secured with ladies. For regular attendance at service and at practice boys can always be depended upon; whereas ladies, having social and it may be household duties to attend to, cannot be trusted in the same way. Of course this is in reference to voluntary choirs purely, none of my boys being paid."

Mr. Finlay goes on: "Then one must look to the future of the choir. With boys one can maintain a steady and uniform excellence. Regularly trained to use their voices in the proper manner, to pronounce their words correctly, and to read at sight, boys when they grow up to be men find that the battle has been already fought and won, and will prove useful members for the choir. We hear much about the scarcity of good tenors in Scotland. I believe the reason will be found in the fact that the boys have been greatly neglected in the past. Then I think that when solos have to be sung in a mixed voluntary choir, unless one lady has a very much better voice than the others, there is always the chance of giving offence in any choice the choirmaster may think it right to make. We have all our own experiences of this kind, some of them vexing enough in all truth. Certainly one has

occasional disappointments with boys too. If they are not worse, they are certainly not a bit better than the rest of their school companions, and their cherub faces sometimes make almost the only part of the good angel that is in them."

With regard to training, Mr. Finlay keeps his numbers up to thirty, the age of the boys being from nine to fifteen. He has at least four practices a week, with pianoforte for accompaniment, except once a month, when the organ is taken. Each practice begins with scale exercise *downwards*, which Mr. Finlay thinks preferable to taking the scales up, as the boys can keep better in the head register. Chords in outline follow the scales, and these again are succeeded by Sir John Stainer's vocal exercises and Dr. Martin's studies. After the Sunday work has been prepared a cantata or an oratorio is taken up. *Lauda Sion* is now in preparation, and performances have been given of *The Holy City*, Spohr's *God, Thou art Great*, Stainer's *Crucifixion*, parts of Mendelssohn's *St. Paul* and Gounod's *Redemption*, etc. The boys enter their names in a book before each practice and service, and a frame showing the attendances is kept hung up in the lobby of the church. They do not wear surplices, but broad collars of particular size and shape and trencher caps with purple tassels.

These, then, are the views and experiences of one who has given particular attention to this question of male-voice choirs in the Presbyterian Church. His conclusion is, that if a choirmaster selects a number of boys—with voices of course—takes patience with them, treats them firmly, kindly, and does not look for thanks, he is pretty certain to get good results. "Choir rows will be unknown to him, he will add a number of years to his life, and postpone indefinitely the appearance of grey hairs on his head." What do our readers say to it all? It is a subject that is worth discussing both from a social and musical point of view, and I am sure our Editor will gladly give up a little of his space to any interesting letters on the matter.

J. CUTHBERT HADDEN.

#### LONDON BAPTIST ASSOCIATION: NORTHERN DISTRICT.

IN connection with the quarterly gathering of the above Association, held at the North Finchley Baptist Chapel—Rev. A. B. Middleditch, pastor—on Tuesday, the 13th ult., a paper on "Congregational Psalmody" was read by Mr. Charles E. Smith, organist of the Downs Chapel, Clapton. The Rev. Charles Brown, of Ferme Park, presided. The following extracts will indicate somewhat of the line of the paper:—

"True devotion has something to do with skill. There is the art of preaching and that of prayer, both of which must receive the best preparation. Not less so the songs of worship. . . . Critics there are who regard with suspicion what they are pleased to denominate an 'ornate' service—not a bad word, be it observed. If it means made beautiful, let it be so. It is a fact that people will not be drawn to a place where there is poor provision, and the elements of worship are beggarly and dull, if not actually forbidding. Think for a moment of the cultivation and refinement of the concert-room, and judge whether an equal degree of application, or anything like it, finds its way into the Church. It is said in some quarters that '*the pew*' look upon the musical portion of the service as a diversity to break monotony. . . . Better leading we certainly could do with, but decidedly *better following*. Singing demands energy. Lips are strangely silent that should be eloquent with praise. Dragging spoils delivery; the words are indistinct, and precision lacking. Attention should be paid to accent, rhythm, metre, phrasing, pitch, intonation, and breathing, all of which the organist

can very materially assist or hinder, according to his mode of playing. But first in order of importance are the words: they are the body; the music is the clothing. It is true 'the body is more than the raiment.' Nevertheless, the raiment should not be shabby. . . . As to chanting, much will depend upon the setting and pointing. One object to be secured must be pure, syllabic recitation, and evenness throughout; all attempts at gabbling—a most fatal, one might say godless, habit—are to be severely deprecated."

The use of anthems for the choir and congregation was also urged, and the importance of having better books in the services. Under their various heads, the organ, organist, choir, and minister were dwelt upon at length. Discussions followed, in which several friends took part. A hearty vote of thanks was accorded to Mr. Smith for his paper, and to the following choirs, who ably assisted in rendering tunes ancient and modern:—North Finchley, Wood Green, and Ferme Park. Miss Johnson sang "Rest"—Handel's celebrated Largo in G—which was greatly appreciated.

### Nonconformist Church Organs.

WESLEY CATHEDRAL, MELBOURNE,  
VICTORIA.

#### Great Organ.

	Feet.
1. Clarion . . . . .	4
2. Trumpet . . . . .	8
3. Mixture (5 ranks) . . . . .	—
4. Fifteenth . . . . .	2
5. Twelfth . . . . .	3
6. Principal . . . . .	4
7. Clear Flute . . . . .	4
8. Harmonic Flute . . . . .	8
9. Horn Diapason . . . . .	8
10. Open Diapason . . . . .	8

#### Choir Organ.

11. Clarionet . . . . .	8
12. Piccolo . . . . .	2
13. Flute . . . . .	4
14. Viol di Gamba . . . . .	8
15. Stopped Diapason . . . . .	8
16. Dulciana . . . . .	8

#### Swell Organ.

17. Vox Humana . . . . .	8
18. Voix Céleste . . . . .	8
19. Horn . . . . .	8
20. Oboe . . . . .	3
21. Mixture (2 ranks) . . . . .	—
22. Fifteenth . . . . .	2
23. Principal . . . . .	4
24. Stopped Diapason . . . . .	8
25. Open Diapason . . . . .	8
26. Keraulophon . . . . .	8
27. Double Diapason . . . . .	16
28. Tremulant . . . . .	

#### Pedal Organ.

29. Grand Open Diapason . . . . .	16
30. Bourdon . . . . .	16
31. Octave Coupler . . . . .	—
32. Violoncello (prepared) . . . . .	8
33. Trombone (prepared) . . . . .	16

#### Couplers.

34. Swell to Great.	39. Swell to Great (Sub).
35. Swell to Pedals.	40. Great (Sub).
36. Swell to Choir.	41. Great (Super).
37. Swell Super.	42. Great to Pedals.
38. Swell to Great (Super).	43. Choir to Pedals.

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### Music at Mostyn Road Wesleyan-Methodist Church, Brixton.

OUR last two sketches were devoted respectively to Congregational and Baptist Churches; therefore, with a desire to vary the interests of readers, and make the outlook as wide as possible, we mentally cast our eyes around for a good subject amongst Churches according to Wesley for this month's description. There is not very much variance in the musical form of these sections of the Christian Church, for surely as far as the service of praise goes the whole three might amalgamate at once without much fear of friction, and thus smothering all ideas of creed and doctrine, the whole army of them could gather in their thousands 'neath heaven's blue arch, singing with immortal Charles Wesley,—

"Rejoice, the Lord is King:  
Your Lord and King adore:  
Mortals, give thanks and sing,  
And triumph evermore."

But to our text. There are very few more imposing Nonconformist churches in the metropolis than Mostyn Road Wesleyan Church, situated away on the south side of old Father Thames, in that densely populated suburb of Brixton.

The exterior is most imposing, being very substantially built of stone throughout.

The interior has galleries on each side and at the western end. There is a chancel with three small stained-glass windows at the back, and underneath these the Ten Commandments are set forth in effective colour and design. The choir-seats are on each side, and the organ in a recess on the

right. The instrument was built twenty years ago by Bevington. It has two key-boards, and twenty-five stops, six composition pedals, and swell—a sweet-toned instrument generally, but a good cleaning and overhauling would be beneficial.

The pulpit stands in the centre at the front of the chancel, and a reading-desk at the left side. We venture to suggest that it would be an improvement if the order of these were reversed; then the choristers would appear more in touch with the congregation: as it stands now, the pulpit seems to break the view.

Several popular Wesleyan ministers have held the usual three years' charge of this Church, including the Rev. Hugh Price Hughes, M.A. The present residential pastor is the Rev. W. J. Marris, who has been in office nearly two years.

The portrait given herewith is that of the organist and choirmaster, Mr. Henry Herridge, who is quite a young man. He hails from the great centre of musical activity, Yorkshire, his home being at Bradford, where he obtained his training privately, and gained his first appointment by competition at the Chapel Lane Unitarian Church when only seventeen years of age. After a while, however, circumstances brought him to London, where he has officiated as organist at Oakley Place Wesleyan Chapel, and Trinity Congregational Church, Brixton; from the latter place he obtained his present position at Mostyn Road, where he has successfully worked for two years. Mr. Herridge may therefore be considered quite a Nonconformist organist, and most certainly not a narrow-minded one, judging from the varied experiences with which he must have come in contact during his sojourn amongst the several sects. He is a good, sound musician, and his playing is skilful, artistic, and of much sympathy. A short conversation with him proved to us that his ideas are by no means antiquated—just the opposite, in fact; and were he the complete master of the situation, there would be rendered a very fine musical service indeed under his able direction; but unfortunately in his progressive march he finds the course is not a bed of roses by any means. One can scarcely credit the fact that since anthems have been regularly introduced by him of late, three seat-holders have left the Church; yet according to reliable information such is really the case, and this in London too! Such narrow-spirited people would have a lively time of it if the great founders of their sect were now in the flesh. An up-to-date Wesley spirit surely denounces such action. We would recommend these short-sighted friends to take in a little more "fresh air" by walking to St. James's Hall one Sunday evening, and hear what is being done there by the aid of well-chosen music, organised in connection with the vigorous Forward Movement in their own sect. Or we would suggest "sweet reasonableness" as a would-be remedy for these "laggards"; if that fails—well, then they must be left out of the reckoning, because in waiting for these three seat-holders the Church may be allowing three hundred healthy young souls to drift away from its fold.

The choir is entirely composed of male voices ; there are sixteen boys and twelve men. Apart from some slight remuneration made to the boys the choir is a voluntary one. Its members meet once a week for full rehearsals, and besides this there is a separate practice for the boys only on another evening.

The book of "Wesley's Hymns" is in use here ; also the "Wesley Tune-Book," with occasional tunes from "Hymns Ancient and Modern." The chants are selected from the "Cathedral Psalter" and "Mercer." No book of anthems is in use ; consequently this portion of the service is rendered by the choir only, which may account for some of the offence caused. It is always better for the congregation to be provided at least with copies of the words of the anthems if possible, so that they may be able to join in the spirit thereof.

The morning service is mainly composed of the Liturgy of the Episcopal Church, with responses and Confession repeated in the natural voice, and the Psalms for the day sung. The use of the Liturgy is now becoming pretty general in the Wesleyan Connexion, and there seems to be much controversy going on as to how it should be rendered. Most Wesleyan Churches have the Psalms read, the minister commencing, and the people reading every alternate verse. By their singing the Psalms at Mostyn Road, Mr. Herridge considers that they are a little more forward than the majority. He says that very few of their Churches have the service rendered fully choral, as he is anxious to have done there—*i.e.*, the responses to be sung, and the Confession, Lord's Prayer, etc., sung in the monotone. He rightly argues that it is well to make the words and service as beautiful and attractive as possible.

The evening service is of the plainest type, and the only music is hymn tunes. It appears that an anthem is allowed at the morning service only.

The last Sunday morning in May found us amongst the congregation (not a very large one, however ; perhaps only three hundred), in a building with a seating capacity of over a thousand. Empty benches are, unfortunately, not calculated to raise one's highest aspirations, or produce the enthusiasm necessary to a cheerful service. In this respect, therefore, we were somewhat disappointed ; at the same time, this did not prevent us from discovering much to be highly commended, as we posed in the light of a would-be kindly critic.

Here is the full programme of the service :—

Organ Voluntary, Bunnett's Adagio in E flat. Hymn 960, "May I throughout the day divine" (tune, *St. Agnes*). The Liturgy. Venite, "O come, let us sing unto the Lord," to Russell's single chant in G. Psalm cxxxii., Turler (double) in F ; Psalms cxxxiii., cxxxiv., Robinson (double) in E flat. First Lesson for the day. Te Deum, to J. B. Dykes in F. Second Lesson for the day. Benedictus, "Blessed be the Lord God of Israel," to Havergal (double) in E. Apostles' Creed, Amen sung at end. Responses, Collects, etc. Anthem, "If ye love me" (Caleb Simper), the soprano solo by the tenor, Mr. Pidduck. General Thanksgiving, recited by all the congregation. Notices for the Week. Hymn 803, "Away, my unbelieving fear" (tune, *Winchester*). Prayer (extempore). Sermon by Rev. W. J. Marris, from the text Habakkuk iii. 18 : "I will rejoice in the Lord, I will joy

in the God of my salvation." Offertory Voluntary, Prelude by Calkin. Hymn 804, "Sometimes a light surprises" (tune, *Missionary*). Benediction. Out Voluntary, "We never will bow down" (Handel).

The boys sang well throughout, and showed signs of careful training. The voices of tenors and basses were of good tone, but somewhat feeble as a body, several members being absent ; still, there were sufficient to make up a nice little choir, and nothing discordant was noticed.

The hymns went as they should ; the time was good, and the pitch well sustained, the organist playing carefully, and well noting the various points of expression. The second hymn would have gone better to a double L.M. tune instead of a single : the break in the middle of each verse was inconsistent with the nature of the hymn.

All the chants were capitally rendered, and the anthem went easily, and was very effective.

Throughout the service it seemed difficult to imagine that we were in a Wesleyan church—it savoured so much of the Church of England ; yet there was no mistaking it when the time for an extempore prayer came round, for then the true Wesleyan element asserted itself in the form of a few fervent "Amens" from some of the elder brethren. This reminded us of a Wesleyan service we once attended at York. A well-known minister was preaching, and towards the end of a rather lengthy discourse he was reminding his hearers of the time, etc., whereupon an enthusiastic old man shouted out, "Never mind clock ; go on !"

Mr. Marris has a quiet and easy style of preaching, and his treatment of such a familiar text proved him to have no small amount of music in his soul. We understand he is quite in sympathy with the organist in his endeavours to improve the service of praise, and we sincerely trust that any existing barriers in this direction may speedily give way, so that the "Divine Art" may have a free course and be glorified in the hearts of crowded congregations at Mostyn Road Wesleyan Church.

## Praise.

(Continued from page 90.)

### THERE HAS BEEN GREAT IMPROVEMENT

in our services within the last twenty or thirty years. And in no part of our services has this improvement been more marked than in our psalmody. More attention is paid to it ; there is a higher appreciation of its place. We have more singing and better singing ; we are learning to chant ; and in some congregations an anthem is tolerated, though perhaps hardly welcomed. But good congregational singing is far from general, and how to secure it is still a problem. We are a long way, happily, from the state which one saw described the other day as existing in the American Churches where "Rock of Ages" is sung by a quartet, the congregation doing its part in listening. Still, we have not reached the Psalmist's ideal, which is the true ideal of congregational worship : "Let all the people praise Thee. Young men and maidens, old men and children, let them praise the Name of the Lord."

## CONDITIONS OF A GOOD SERVICE OF PRAISE.

*First, Good Hymns.*—A congregation cannot afford to use a poor hymn-book. The unity of a service may be broken by an unsuitable hymn. I would not exclude hymns of experience, but hymns of adoration, praise, and aspiration should predominate. The question is not raised in this paper as to the use of an anthem; but I would venture to plead for the use of the Psalms as part of the regular order of our service. The Psalms generally should be sung, and not read; and this means that they should be chanted.

*Good Congregational Music.*—I would emphasise both words, *good* and *congregational*. We may have good tunes which are not congregational; they are good music that is, though not suitable for congregational use; and we may have tunes which a congregation can sing easily which are not good. With the first the congregation suffers; with the second the organist and choir. Part of the difficulty of securing good congregational singing lies in the different points of view which the choir and congregation sometimes have as to the music. The choir like new tunes; the congregation like the tunes they know. The choir, unless it is a very good choir, like the more difficult sort of tune; the congregation like the easy tunes. The choir aim at expression, delicacy, and finish; the congregation prefer heartiness. The choir should remember that their part is to lead the congregation, not to supersede it. The best choir-singing is no substitute for the praise of the people. At the same time, a choir may reasonably expect the congregation to take the trouble now and then to learn a new tune, and even to come to a congregational practice, if there should be one. Tunes for congregational use should have well-defined and easy melodies and simple harmonies. This would rule out some of the so-called good old tunes with their twists and doublings and fugues, which rendered them as unsuitable for congregational singing as the worst of the modern tunes. These "old" tunes are not really old; they belong mostly to the beginning of this century, and they are much farther removed from the old Church tune in style than many of the modern tunes. And this would rule out, also, many of the modern tunes. Much of the modern psalmody is good; though a friend of mine, a professional musician, says he should like to burn all tunes written the last fifty years, his own included. He reckons there is one good tune in five hundred, which is about the proportion some reckon for hymns. The characteristic fault of the modern tune is that it has not enough melody and too much harmony. The melody is not broad enough and strong enough, and the harmonies are too intricate and involved. Involved harmonies and forced and remote modulations are wholly out of place in plain tunes. The essentials of a good congregational tune are an easy, flowing melody, and straightforward, simple harmonies.

## THREE IMPORTANT POINTS.

1. The same tune should be sung to the same hymn. Hymn and tune should become wedded in the mind of the congregation. In Germany, when the organist plays the tune, the congregation know the hymn.

2. A choir should be merciful to a congregation in the matter of new tunes.

3. The organist should not be afraid to use his organ, nor the choir to sing. A congregation will only sing where there is a good volume of sound. Delicacy and expression are hardly possible in any measure in congregational singing; hearty singing is the ideal.

## THE CONGREGATION MUST SING.

This is very obvious, but it does not go without saying. There should be no negligence, indifference, or indolence. The congregation should remember that they are present to praise God, that praise is as much their part as preaching is the part of the preacher. Every one should lift up heart and voice. An unusually bad voice or ear may excuse a person from taking vocal part, but this will be exceptional. And all who have good voice and musical knowledge should feel special obligation to take part.

There should be, if possible, a little congregational training, and where the Service of Praise is valued aright it should not seem too much to ask from a congregation. A little training will make a difference. There are few who have not voice enough and ear enough to sing a tune; nor is it difficult to gain enough knowledge of music to sing a tune at sight. A great deal more might be done in this by our congregations if they would take a little trouble about it. There should be an occasional congregational practice in the winter, and there should be a singing class in connection with the school. A congregation that really desires congregational singing can have it if it will take sufficient trouble about it; but it can only be had, as other good things are had, by taking pains about it. It is so helpful and blessed a part of our worship that we may well bring to it the best preparation we can. It feeds our devotion; it lifts us to the gate of heaven; yea, brings us into the very light of God's countenance.

## THE BRECON AND WYESIDE CONGREGATIONAL MUSICAL UNION.

THE annual festival of this Union took place in the Congregational Chapel, Talgarth, on the 7th ult., when choirs from Brecon, Penorth, Talgarth, Tredustan, Brechfa, Hay, Aberedw, Glasbury, Maesyronen, Painscastle, Cerrigcadarn, and Gwenddwr took part, conducted by Mr. E. Minshall. Two meetings were held, that in the afternoon being presided over by Dr. Howells, of Talgarth, who made some interesting remarks on the curative powers of music. The music was selected entirely from the "Congregational Church Hymnal," and included the following tunes:—*Darwell, Capernaum, Wittenberg, Flemming, Luther's Hymn, Clifton, St. Bride, Melita, Jesus is our Shepherd*. The anthem was "Magnify, glorify" (Root).

Rev. W. Cattwg Davys, of Brecon, presided at the evening meeting, when the chapel was densely crowded, as many persons listening outside as were inside. The following tunes were sung:—*Niagara, Passover, Gröningen, Holy War, Viaduct, Commonwealth, Ambleside, Easter Hymn, Hull*, the anthem being "Lift up your heads" (Handel).

Throughout the day the singing was marked by much fervour. The music had been carefully prepared, and was rendered with true religious feeling and good musical taste. We were glad to observe so many



## BECAUSE THE LORD THY GOD.

Prize Anthem for a Harvest Thanksgiving Service

composed by

W. HENRY MAXFIELD. Mus. Bac. F. C. O.

Published at 44 Fleet Street, London E. C.

Price 1½d

Deut. 16. V. 15.  
Ps. 147. V. 14.  
" 109. V. 9 & 15.  
" 144. V. 15.

Con spirito. ♩ = 92.

Tenor and  
Bass Voices.

ORGAN.

G! Diaps coup  
to Sw. with Reed.

16 f! Ped.

*mf*

Because the Lord thy God shall bless thee in all thine increase, and in all the works of thine hands,

*cresc.*Tutti.  
Treble.

Therefore thou shalt surely re-joice, surely rejoice, thou shalt surely rejoice, rejoice, re-joice.

Alto.

Therefore thou shalt surely re-joice, surely rejoice, thou shalt surely rejoice, rejoice, re-joice. .

Tenor.

Therefore thou shalt surely re-joice, surely rejoice, thou shalt surely rejoice, rejoice, re-joice. .

Bass.

Therefore thou shalt surely re-joice, surely rejoice, thou shalt surely rejoice, rejoice, re-joice. .

*f* Add Prin.

Reduce stops

## Semi - Chorus.

Moderato. ♩ = 72.

He maketh peace in thy borders, and fill-eth thee with the flour of wheat,

He maketh peace in thy borders, and fill-eth thee with the flour of wheat,

He maketh peace in thy borders, and fill-eth thee with the flour of wheat,

He maketh peace in thy borders, and fill-eth thee with the flour of wheat,

Moderato. ♩ = 72.

Ped.

and fill-eth thee, ... fillet thee, ... fillet thee, ...

and fill-eth thee, and fill-eth thee, fillet thee, ...

He maketh peace in thy borders, and fill-eth thee, and fill-eth thee, and fill-eth

and fill-eth thee, ... fill-eth thee, ...

Man. Ped.

thee with the flour, the flour of wheat, He

fill-eth thee with the flour of wheat, He

thee, ... with the flour, the flour of wheat, He

fill-eth thee with the flour, the flour of wheat, He

8ves



theewiththe flour of wheat, He maketh peace, peace in thy bor - - ders. . . .

with the flour of wheat, He maketh peace, peace in thy bor - - ders. . . .

with the flour of wheat, He maketh peace, peace in thy bor - - ders. . . .

with the flour of wheat, He maketh peace, peace in thy bor - - ders. . . .

Swell *pp*

Man.

## Tutti.

Adagio.  $\text{♩} = 60$ .

*p* Bless - ed, bless - ed, bless-ed are the peo - ple that are in such a  
*p* Bless - ed, bless - ed, bless-ed are the peo - ple that are in such a  
*p* Bless - ed, bless - ed, bless-ed are the peo - ple that are in such a  
 Bless - ed, bless - ed, bless-ed are the peo - ple that are in such a

Adagio.  $\text{♩} = 60$ .

*p*

*cre* case, yea, *scen* bless-ed are the peo-ple, *do* bless-ed are the peo-ple who have the Lord  
*cre* case, yea, *scen* bless-ed are the peo-ple, *do* bless-ed are the peo-ple who have the Lord  
*cre* case, yea, *scen* bless-ed are the peo-ple, *do* bless-ed are the peo-ple who have the Lord  
 case, yea, *scen* bless-ed are the peo-ple, *do* bless-ed are the peo-ple who have the Lord

*cre*

for their God . . . . .  
 for their God . . . . .  
 for their God . . . . .  
 for their God . . . . .

A little faster.  $\text{♩} = 72$ .

O that men would therefore praise the Lord for his good - ness,

O that men would therefore praise the Lord for his good - ness,

O that men would therefore praise the Lord for his good - ness,

O that men would therefore praise the Lord for his good - ness,

A little faster.  $\text{♩} = 72$ .

O that men would there-fore praise the Lord for his good - ness, and de -

O that men would there-fore praise the Lord for his good - ness, and de -

O that men would there-fore praise the Lord for his good - ness, and de -

O that men would there-fore praise the Lord for his good - ness, and de -

clare the won - ders, the wonders that he do-eth for the chil - dren of men,

clare the won - ders, the wonders that he do-eth for the chil - dren of men,

clare the won - ders, the wonders that he do-eth for the chil - dren of men,

clare the won - ders, the wonders that he do-eth for the chil - dren of men,

clare the won - ders, the wonders that he do-eth for the chil - dren of men,

clare the won - ders, the wonders that he do-eth for the chil - dren of men,

clare the won - ders, the wonders that he do-eth for the chil - dren of men,

clare the won - ders, the wonders that he do-eth for the chil - dren of men,

clare the won - ders, the wonders that he do-eth for the chil - dren of men,

clare the won - ders, the wonders that he do-eth for the chil - dren of men,

clare the won - ders, the wonders that he do-eth for the chil - dren of men,

clare the won - ders, the wonders that he do-eth for the chil - dren of men,



*ff*

O that men would therefore praise the Lord for his good - ness, for his

O that men would therefore praise the Lord for his good - ness, for his

O that men would therefore praise the Lord for his good - ness, for his

O that men would therefore praise the Lord for his good - ness, for his

*Voices only.*

good - ness, for his good - ness, would praise the Lord, praise the Lord

good - ness, for his good - ness, would praise the Lord, praise the Lord

good - ness, for his good - ness, would praise the Lord, praise the Lord

good - ness, for his good - ness, would praise the Lord, praise the Lord

... for his good - ness. .... *p* A - men, *f rall.* A - men.

... for his good - ness. .... *p* A - men, *f rall.* A - men.

... for his good - ness. .... *p* A - men, *f rall.* A - men.

... for his good - ness. .... *p* A - men, *f rall.* A - men.

... for his good - ness. .... *p* A - men, *rall.* A - men.

*Swell or Choir.* *Great Full.*

*Man.* *Ped.*

E. 25 M.

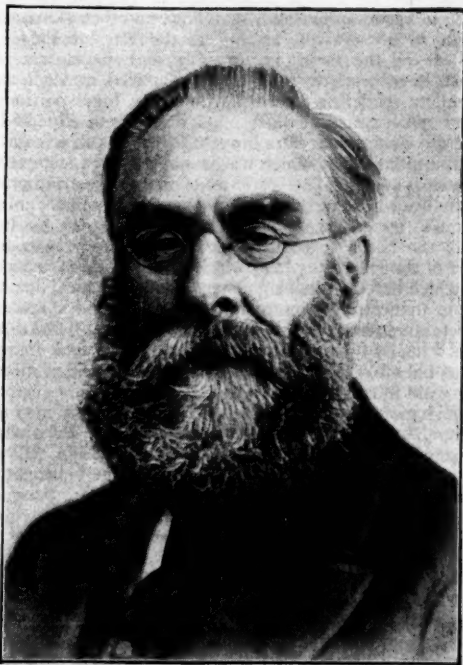


ministers present, and all deeply interested in the proceedings. Miss Annie Morris, of Brecon College, accompanied very efficiently, and Rev. D. Maldwyn Jones very successfully performed the duties of secretary.

#### THE LONDON SUNDAY-SCHOOL CHOIR.

THE London Sunday-School Choir reached its majority on the 21st ult., and duly celebrated such a festive occasion at the Crystal Palace, when two excellent concerts were given. In the morning the large orchestra was filled with juvenile vocalists, under the able conductorship of Mr. J. Rowley, Mr. Horace G. Holmes presiding at the organ with his usual ability. "The Children's Home," by F. H. Cowen, was one of the most popular pieces, and the action song, "The Rainbow," by W. S. Roddie, was greatly appreciated.

In the afternoon the adult choir took possession of



MR. LUTHER HINTON.

the large orchestra, and Mr. Luther Hinton, the popular and energetic conductor (whose likeness we give), occupied his accustomed position. Mr. David Davies, as usual, was all that could be desired at the organ. The programme was varied and interesting. Amongst the sacred pieces "There is a glorious home," "Come unto Him" (Gounod), "The sower went forth sowing" (Barnby), and the Handel chorus "To Thee cherubim" went exceedingly well. "Morning" (Gaul), "Stars of the summer night" (Hatton), "Calm is the glassy ocean," and "Hail, bright abode" (Wagner) were greatly enjoyed.

Miss Kate Cove sang two solos in a very charming manner.

The orchestra in connection with the choir—augmented by the Crystal Palace Orchestra—rendered Suppé's "Light Cavalry" and other pieces in excellent style.

The esteemed secretary, Mr. J. H. Barnard, was as energetic as ever. From first to last the day's proceedings were most successful.

### The Nonconformist Choir Union Festival at the Crystal Palace.

(BY A SPECIAL REPORTER.)

IF Great Britain is not as yet looked upon as a musical nation, it very soon ought to be, seeing how many and powerful are the various institutions and associations at the present day urging the inhabitants of this fair isle to a more lively interest in the most beautiful of all arts.

The Nonconformist Choir Union may now justly claim to take its stand in the front rank of these progressive forces. Its existence extends over a period of five years, and it is firmly launched upon the voyage of usefulness amongst the Free Churches throughout the length and breadth of the land.

For several months in the year nearly three hundred choirs are engaged in their respective districts one and two nights a week in rehearsing high-class choral music. Who can say where such an influence for good will end or how great a power it most assuredly is in moulding the lives and blessing the homes of the rising generation? Since the parent institution was inaugurated, numerous local unions have been formed in many parts of the country. This means that the music is performed over and over again at all times of the year, and thus the influence of such an admirable movement reaches far and wide.

The climax of this year's work was reached on Saturday, the 17th ult. At an early hour trains brought hundreds of choristers from the Northern and Midland districts, who travelled most of the night. These enthusiastic country cousins partake of a hearty breakfast, and then make a point of "doing" London in the morning before going to the Crystal Palace to swell the strain of praise. Around the principal "sights" the observant Londoner will notice groups of young men and maidens in gay attire, and will remark that "Something's up somewhere!" This is a day of days to many of our provincial friends. Several of the choirs make it their annual "outing," and get their expenses defrayed by their respective Churches—a capital idea, and a most happy combination of business with pleasure.

The Festival of 1893 may be regarded as a success greatly in advance of its forerunners. Who ever drew breath on a grander day in this most glorious of summers? True, the heat was great indeed; still, the Palace was not so overbearing as one would imagine. The huge awnings overhead did a large share in helping to correct the powerful rays of "King Sol," who has reigned in such splendour of late; and even at midday it was much cooler inside the great glass house than outside. Arriving early, I found the whole place in the height of its summer beauty; and on glancing through the programme for the day one could only feel amazed at the number and variety of the entertainments therein set forth. What with coloured warriors, electrical wonders, Italian marionettes, pantomime companies, military bands, organ recitals, performing elephants, aerial flights, switchback railways, fantastic dances, with limelight effects, and, above all, grand displays of fireworks, one was quite at a loss to understand how it is possible to provide such a feast of pleasure for the modest shilling, and all this, too, in addition to the great event of the day.

The Choir Union Committee wisely made a new departure this year in the form of choral competitions. These commenced soon after eleven o'clock in the theatre. The test anthem chosen by the Committee for choirs of from fifteen to twenty-five voices was "The radiant morn," by Woodward. Each choir had to perform this and a secular piece of their own selection. The following choirs competed: viz., Tottenham Wesleyan; Tonbridge Wesleyan; Whitworth United Methodist Free

Church; Wetherby (Yorkshire); Oldham (Glodwick) Baptist; Forest Gate Congregational; High Pavement (Nottingham). The last three mentioned did some good work, but the prize was awarded to the Tonbridge Choir. The various ideas of *tempo* in the rendering of the anthem were highly interesting. Amongst the secular pieces were such well-known part-songs as "Softly fall the shades of evening," "Awake, Æolian lyre," "Excelsior," and "When winds breathe soft."

After an interval the court again sat in solemn silence to judge the merits of three larger choirs entered under Class A. (from twenty-five to forty voices), the test anthem being Gadsby's "Blessed be the Lord God of Israel": viz., Whitworth U.M.F.C.; Emmanuel Congregational (Dulwich), and Blackburn Congregational. The last two revealed some really first-rate singing, and seemed as near perfection as possible. There was a fine body of tone in the Lancashire Choir, whilst the expression of the Dulwich singers was greatly admired. The verdict was given in favour of Dulwich; but the Blackburn Choir certainly deserve honourable mention.

The prizes given by the Union were cheques for five guineas in each class. Messrs. Josiah Booth, F. G. Edwards, and L. C. Venables very kindly undertook the task of adjudicators, and the unanimous opinion of three such competent musicians will surely be highly valued by the victorious choirs.

It is now close upon three o'clock, and the Palace is getting thronged by train-loads of choirs eager for the fray. By four o'clock the huge orchestra is well-nigh covered, and the concert commences, Mr. Minshall being very warmly received on taking the conductor's seat.

A fine lead off is made by Ebenezer Elliott's famous hymn "When wilt Thou save the people?" sung to the now popular tune by Mr. Josiah Booth. This is getting quite a national anthem for the people, and I venture to prophesy that the names of the composers of both hymn and tune alike will be handed down to posterity more through this soul-stirring composition than perhaps anything else they have ever done. The choir evidently much enjoyed singing it, and a grand body of tone came forth in consequence, especially in the last two lines of each verse. The voices seemed to be well balanced, and I thought were more powerful than in previous years. A special word of praise is due to the sopranos. At the many Handel Festivals I have attended, I never heard finer trebles; the reason may be in the number, which is greatly in excess of Handel Festival sopranos. In thus speaking of the leading voices I do not by any means disparage the contraltos, tenors, and basses—all were really first rate, and sang their best, making altogether by far the finest gathering yet organised by the Nonconformist Choir Union.

A fresh organist was in the loft this year, in the person of Mr. Arthur Briscoe, organist of Highbury Quadrant Church. Mr. Briscoe is a musician of much talent: many will remember one of his anthems being performed with great success at last year's Festival. At the organ his technical skill is to be highly commended, and in a post of such importance for the first time his playing was creditable.

The first chorus was "As the hart pants" (Mendelssohn), which was rendered with great fervour throughout, the choirs seeming to be quite at home in such a favourite work. Next came the anthem "The Lord is loving unto every man," composed by Dr. Garrett. This is a very effective anthem, and well suited for such a large choir; it will make a valuable addition to the *répertoire* of music sent out by the Union, and choir-masters will find it useful at Sunday services. The treatment was all that could be desired. Evidently the basses revelled in their "leads," which were given out with much power. The broad double-forte passages,

too, were grand and inspiring. When such a multitude of voices sing forth "Thy kingdom is an everlasting kingdom, and Thy law is the truth," one cannot help being imbued with great aspirations. The members of the Select Choir then undertook part of their share in the programme by a tasteful rendering of the quartet from *Elijah*, "O come every one that thirsteth." The vocalists were Madame Barter, Miss Etta Wright, Miss Mackie, Miss Adele Kuhn, Miss Edith Hands, Miss Warr, Mr. Miles Mole, Mr. J. F. Horncastle, Mr. T. R. Croger, Mr. W. P. Richards, Mr. F. Oram, and Mr. Alexander Tucker. This gave the large vocal army time to prepare for attacking Handel's Chorus "Blest be the man." It would never do to forget the great chorus-king in arranging these Festivals. Had there been no Handel, it is more than probable there would be no N.C.U. The Committee might possibly have found a chorus amongst the great master's works which would have proved more attractive. The one chosen by no means ranks high in popular favour. Still, it was Handel; and, somehow, no other choruses seem to go so well as his at the Crystal Palace. "Blest be the man" is not easy, and the choristers must have worked hard to have arrived at such an excellent rendering as was given. The fugal portions went more smoothly than might have been expected, and the closing four bars brought forth the full strength of the giant choir, which was a noble example of the power of sound. The world-renowned Orchestral Band introduced the next item on the programme. Mr. Mann's appearance evoked much applause as he took the bâton to conduct the overture to the second part of Sullivan's *Light of the World*, the performance of which made a pleasing change in the musical feast. From thence to an interesting feature in the shape of a veteran hymn tune, the introduction of old *Calcutta* was a happy thought indeed. No doubt it took many of us back to days long gone, and made us call to mind the "old folks at home," who sang it with such "gusto." The singing of the last verse, "Fly abroad, thou mighty Gospel," will not soon be forgotten by the delighted assembly. Barnby's pretty Christmas anthem "Like silver lamps" followed. In introducing the bells, even though they were not altogether in tune, Mr. Briscoe made the accompaniment of great effect. The tenor solo was capitally rendered by Messrs. Mole, Croger, and Horncastle. The basses asserted themselves in grand form in their portion, commencing "Now a new Power," and were worthy of the highest praise. The distinction between the *pp.* and *ff.* on the last page of the anthem produced a magnificent effect. Altogether, this was one of the best things ever performed by the Association.

All eyes are now turned to Mr. Fountain Meen as he mounts the organ-stool to play Mendelssohn's Sonata No. 2 in C minor. There is no organist more popular in Nonconformist circles than Mr. Meen, and his masterly organ solos are always welcomed by a host of ardent admirers. An unaccompanied anthem, "Thou wilt keep him in perfect peace" (C. L. Williams), which followed, was rendered in a highly creditable manner: the phrase "God is light" shone out brightly after the preceding *pp.* passages. Leaving this, the choir passed on to the last anthem, "Praise the Lord, O Jerusalem" (Rev. E. V. Hall), the singing of which proved that it was a great favourite. Mr. Briscoe opened it up in stately fashion, the voices entering with a brilliant "animato." The sopranos did justice to the solo portion, and the tenors and basses again excelled in the bold recitative, the whole being a complete triumph of praise.

Then there was a pleasant interlude to do honour to the winning choirs. A prize banner given by Mrs. Minshall was presented by Miss "Poppy" Minshall to the Dulwich Choir, who afterwards sang one of the test



pieces. This banner, I understand, has to be won three years in succession to be permanently held. Two handsome bâtons were also kindly presented by the Hon. Sec., Mr. T. R. Croger, to the conductor of the successful choir in each class, and Mr. Blandford handed cheques for the money prizes.

The secular half of the programme was then commenced by a spirited rendering of Henry Smart's four-part song "The Sea King." The other pieces were "See the chariot at hand" (Horsley); selection from *Lohengrin*, by the Crystal Palace Band; "The Miller," a very taking composition by G. A. Macfarren; Gaul's "Singers," by the Select Choir, which came in for much applause; "The Rhine-Raft Song," by Pinsuti; and "God Save the Queen" to finish. Several items had to be omitted, owing to the closure being enforced at six o'clock by the Palace authorities. Mr. Fountain Meen's organ solo was unfortunately one of these, also Sir Henry Bishop's "The Fisherman's Good-Night," and Berger's "Hurrah for Merry England." Under the circumstances it was just as well that the programme was thus shortened, for the heat was great. Mr. Minshall conducted with his usual care, his broad, steady beat leaving the singers little chance of wandering away.

No officer in the Union renders more willing help than the ever-kind and energetic Secretary, Mr. Croger. The amount of labour connected with organising such a movement is simply prodigious, and this rests mainly upon his shoulders, and is done in a way which has gained for him the ardent love of a host of grateful friends. Upon the Treasurer, and the Executive Committee, also is placed an amount of drudgery the carrying out of which year after year calls for warm thanks.

A stroll round the grounds in the evening enabled me to observe the crowds of pleasure-seekers revelling in the strains of the Coldstream Guards Band; and as I reflected on the whole day's proceedings, I rejoiced greatly in the knowledge that the Nonconformist Choir Union had made a giant stride in its march forward.

The following choirs were represented at the Festival:—

## METROPOLITAN.

Catford Wesleyan.	Emmanuel Congl., Barry Rd., Dulwich.
Dalston Wesleyan.	The City Temple.
Abney Congl., Stoke Newington.	Junction Rd. Congl., N. Baptist, Teddington.
Plasnet Park Congl., Upton Park.	Whitfield Tabernacle, Leonard St.
Clifton Congl., Peckham.	The Downs, Clapton.
Chiswick Baptist, Annandale Rd.	Woodgrange Baptist, Forest Gate.
Burdett Road Congl., E. High Cross Congl., Tottenham.	Browning Hall, York St., Walworth.
Queen's Park Congl., Harrow Rd.	Old Gravel Pit, Hackney.
Avondale Road Unitarian, Peckham.	Trinity Presbyterian, Maryland Point, E.
Duke Street, Richmond.	Highbury Hill Baptist.
Raleigh Memorial, Albion Rd., Stoke Newington, N. Upton, Lambeth Rd.	Hounslow Congl.
Jamaica Row Congl., Bermondsey.	Rectory Road Congl., Stoke Newington.
St. Paul's, Hawley Road, Kentish Town.	Sydenham Baptist, Forest Hill.
Mildmay Park Wesleyan.	West Ham Lane Unitarian, Stratford.
Trinity Congl., Orford Rd., Walthamstow.	Stoke Newington Wesleyan.
Upper Holloway Baptist.	Forest Gate Congl.
Caledonian Rd. Congl.	Balham Congl.
Wood Green Congl.	Highbury Quadrant Congl.
Harley St., Bow.	New Court Congl., Tollington Park.
Unity, Islington.	East Finchley Congl.
Coverdale Congl., Limehouse.	Bromley Congl., Kent.
	Craven Hill Congl., Craven Terrace, W.

## PROVINCIAL.

Bishop-Stortford Congl.	Vines Congl., Rochester.
Liscard Congl.	Tonbridge Baptist.
Ringstead Wesleyan.	Hollingworth New Connexion, nr. Manchester.
Wetherby Wesleyan.	Abingdon Street Baptist, Blackpool.
Walmersley Rd. Primitive Methodist, Bury.	Burton-on-Trent N.C.U.
Ringstead Baptist.	Huntingdon, Trinity Ch.
Ruabon Congl.	Royton Congl., Oldham.
Maulden Union.	Sale Congl., Cheshire.
Rushden Old Baptist.	Ipswich N.C.U.
Oldham N.C.U.	Crescent Congl., Liverpool.
Oxford N.C.U.	Penybryn Congl., Wrexham.
Blackpool Congl., Victoria St.	Morton Congl., nr. Bingley, Yorkshire.
Chapel Street Congl., Blackburn.	Matlock Bank Congl.
Folkestone N.C.U.	Mawdsley St. Congl., Bolton, Lancashire.
Tunbridge Wells Baptist.	Union St. Congl., Hyde.
St. Helens Congl.	Bethesda Congl., Runcorn.
Windsor Congl.	Rochdale, Providence Chpl. Hyde Wesleyan.
Toxteth Congl., Liverpool.	Queen St. Congl., Leeds.
Denford Wesleyan Methodist, Thrapston.	Kettering N.C.U.
Thrapston Baptist.	Otley Congl., Yorks.
Egremont Baptist, Cheshire.	Wellington Congl.
Royston Congl.	High Wycombe, Christ Ch.
Ilkley Congl.	Succoth Baptist, Rushden.
Mount Pleasant, Tunbridge Wells.	Whitworth Chapel, Whitworth.
Raunds Wesleyan.	Nottingham N.C.U.
Stockport N.C.U.	Woodford Chpl., nr. Thrapston.
Kislingbury Baptist.	St. George's Road Congl., Bolton.
Sittingbourne Union.	Blackpool Wesleyan Methodist, Adelaide St.
Higham Ferrers Wesleyan.	Northampton N.C.U.
Hope Congl., Denton.	Zion Congl., Hyde.
Sudbury N.C.U.	Brighton N.C.U.
West Orchard, Coventry.	
Walsall and District N.C.U.	
St. Neots N.C.U.	
Irthlingborough Baptist.	
Tonbridge Wesleyan.	

## OPINIONS OF THE PRESS.

"The Nonconformist Choir Union held their annual Festival on Saturday, and acquitted themselves most satisfactory in the comprehensive programme undertaken. . . . The performance of these works by so large a body of voices was admirable, and proved very conclusively how high is the standard of choral excellence to which the leading Nonconformist Church choirs have attained."—*The Daily News*.

"Progress at each of the annual Festivals held at the Crystal Palace has been manifest in divers directions. . . . Saturday's gathering was, if possible, more successful than either of its predecessors. . . . The massed choirs throughout showed careful attention, and the different points of expression were all duly marked."—*The Daily Chronicle*.

"The singing, on the whole, was exceedingly clever. . . . With the exception of one or two slight mistakes, which in such a vast body were unavoidable, the Festival was a big success."—*The Nottingham Daily Express*.

"A most successful concert."—*The Star*.

"The annual Festival was remarkably successful. The choir was certainly as large, if not larger than that at any of the previous Festivals. The programme was admirably executed, though the first (sacred) part was perhaps rather too long."—*The Christian Commonwealth*.

"A brilliant success. The programme was gone through in a way which reflected great credit on the organisers of the Union."—*The Independent*.

"Four thousand voices sang with excellent precision, both of time and tune. Three hymn tunes were sung, and these, given by such a choir, were such a rare treat that we wished a greater number had been presented."—*The Freeman*.

"The singing was listened to for two hours with great attention and appreciation by a vast crowd of people. . . . The rendering of intricate fugal passages is not easy, and it speaks well for the care of the various choirmasters and the conscientiousness of the choirs that they did this part of their work so well."—*The Christian Pictorial*.

"A great force of singers crowded the Handel Orchestra, and sang with fine vigour and fulness. They were especially powerful in the sustained or Church style of music."—*The Christian World*.

### James Leach, the Lancashire Hymn-Tune Composer.

By J. CUTHBERT HADDEN.

READING Edwin Waugh's delightful "Roads out of Manchester" the other day, I came upon the following passage: "My mother's relatives, both on the father's and mother's side, were all ardent lovers of music. They were very proud of their relative James Leach, the composer of the famous 'Psalmody,' and I can well remember that in those days of my early youth, when I accompanied my mother to her native village, and we went from one house to another amongst her kinsfolk, I have often heard them sing and play James Leach's touching tunes with tears in their eyes. I remember some of these tunes still, and I think I shall never forget them."

These words of the Lancashire poet recall a name, once honoured in the circles of psalmody, that has now been almost entirely forgotten. More than that, they recall a time when the village and country people of Lancashire were wont to show their enthusiasm for Church song in a practical way by meeting in each others' houses by turns for its study and rehearsal. Waugh himself describes such meetings to us; and to show the musical zest of the village folks, he tells of his grandfather, William Howorth, who was a stonemason, that, after he had finished a hard day's work, it was no uncommon thing for him to *stand* at a tall desk in a recess by the window copying passages from the great composers until far on in the morning. Amongst his moorland neighbours Howorth was reckoned a good player on more than one instrument, but his favourite seems to have been the oboe, and he became familiarly known in his district by the name of "Billy-wi'-th'-pipes."

It is pleasant to revive the memory of days such as these—days when men had more leisure and less distraction than they have now; and it is interesting, too, as showing the kind of society among which James Leach grew up, and the primitive forces that served as a stimulus to his musical gifts. But let us see who and what manner of man this James Leach was. Well, he was born of humble parents in the year 1762 at the little village of Wardle, now all but a suburb of Rochdale. He received no more education than fell to the lot of the poor boy of the period, and, as soon as he was able to work, was sent to learn the trade of handloom-weaving, at which he continued for many years. Mr. Newbigger, whose enthusiasm for Leach is responsible for an excellent and recent reprint of his "Psalmody," tells us that he did not even enjoy the

advantage of attending a Sunday school in his younger days. Later on, however, as such schools began to be generally established, he took an active personal interest in them; and indeed his hymns and anthems, coming to be eagerly adopted, contributed no small material aid in making Sunday schools the success which they eventually became.

There is no evidence of his ever having received any special instruction in music; and, as a matter of fact, the preface to his first collection makes confession of ignorance of the rules of composition. Having, as he says, "had a turn for music" from his infancy, he had simply employed such leisure as he could find in cultivating the art. His first efforts at the making of hymn tunes were handed about in manuscript, and got introduced into many congregations in this way. Their popularity became so great that the composer was "called upon from all quarters for copies"; but as he had a family to maintain by his hand-labour, and had already spent more time than he could spare in writing out his tunes, he resolved to "compose a few more to some select pieces," and have the whole printed. The result was the initial volume of 1789, the preface of which is dated from Rochdale. Like the minor poet and the sermon-publishing parson of our own day, Leach had friends who "urged" him to set his musical wares before the public; and it is now understood that he received some pecuniary assistance in the undertaking from James Hamilton, who, with others, was the first to establish a Sunday school in Rochdale. This first edition of Leach's "Psalmody"—an oblong quarto of fifty-eight pages, and entitled "A New Sett of Hymn and Psalm Tunes"—is now very rare, and when found should assuredly be made a note of—in the expenditure book! It contains twenty-two original hymn tunes, bearing such quaint old names as *Jordan*, *Shepherd's Lover*, *Complaint*, *Mount Pleasant*, *Pisgah*, and so on; and, as a finish-up to the volume, we have two long pieces with instrumental accompaniments, one a setting of the hymn, "Lo! He comes with clouds descending," and the other "He comes! He comes! the Judge severe."

By this time Leach had evidently given up his trade of handloom-weaving, and had taken to music as a profession. We know that he early attained considerable proficiency as a player, and was made a member of the King's Band. We know, too, that he gained some distinction both as a teacher and choir-leader; and as a counter-tenor singer he took a prominent part in the Westminster Abbey and other musical festivals. About the year 1795 he left Rochdale for Salford, and it seems to have been about this time that he issued his second collection. The book had been promised earlier, but the delay is explained in the preface. "The poverty occasioned by the present war," says the composer, "put a check upon my design, for it is to be noted that many of my brethren in the musical line are pretty much like myself; viz., we are not troubled with much wealth."

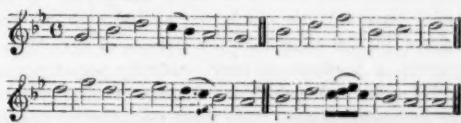
The preface is otherwise interesting as containing the earliest authentic protest against the interference of the editorial tune-tinkerer with the work of a composer. In his first collection, Leach had requested that no one would attempt the "improvement" of his

tunes, but should "let them run just as they are." Unfortunately, that is exactly what the musical meddler (and muddler) will *not* do. It is not so long ago that an eminent editor excused himself for maltreating a very fine old tune by saying that he "wanted to remove the warts," and so present to the public "a good carcase." The delicacy of the simile will perhaps be appreciated by the groundlings; and as to the act, see how James Leach would have rewarded the perpetrator. "In the general," he remarks,—“in the general, we may say of music-menders what is vulgarly said of tinkers: in attempting to repair one hole, they make two. Pedantry, in every department, is ridiculous, and full as much in music as in any other science, and often proves injurious to the original composer. It may be called a sort of piratical murder, and it would be exceeding well if the Legislature were to appoint that such a one should never appear in public but with a cap or mitre on his head, marked in the front with this label: 'Assassin'; for surely he is guilty of a two-fold assassination, even the music and the character of the author." The irate composer goes on to say that he has seen excellent tunes so mangled and disfigured by self-conceited improvers that they resembled nothing so much as the man who fell among thieves—"stripped and wounded, even half dead"; and he concludes his protest with this capital home-thrust: "If a man can fancy himself capable of improving the work of another he is certainly capable of composing himself; and if so, let him build upon his own ground, and if there be any merit in his work, let him wear the honour." It is positively refreshing to read these words of the old psalmist. His idea of a labelled cap is excellent, reminding one of the old Parisian enactment which compelled bankrupts to walk in the streets with green hats on their heads.

There are other points of interest in this preface from the pen of the Lancashire composer. Most of us are familiar with the amateur vocalist in the "great congregation" who fancies that he is singing tenor or bass if he is holding by any note that does not form a part of the melody. James Leach called these efforts of the amateur "a great indecorum," and was sarcastic enough to compare the "bass" coming from the church pew to the growling of a bear or an angry mastiff! He found, as others have found, some difficulty about the introduction of new tunes into the service, and the plan which finally approved itself to his mind was "to sing the melody *only* for a few times, that such as catch a tune only by the ear may obtain a right notion of the same; for unless that is the case, they are apt to jumble the different notes together, and make a most wretched jargon." He admits that this introduction of a new tune with a "naked melody" only is a prodigious disadvantage, but if the tune be a good one, he thinks it will clear its own way, especially if you give the people to understand the reason for so singular a procedure. It is evident that Leach was thoroughly in earnest in the matter of congregational singing, which he desired should be performed "with the utmost decency"; and the closing paragraph of his preface, in which he expresses the hope that he may ultimately join the choir invisible, shows that he made it as much a question of heart as of profession.

Leach remained at Salford as teacher, singer, and composer until the time of his death. This event resulted from an unfortunate accident when he was only thirty-six years of age, and just when he was beginning to rise into fame. He was travelling from Rochdale to Manchester on the Leeds coach, which was overturned near the village of Blackley, killing the composer on the spot. This is all that *The Manchester Mercury* of February 13th, 1798, has to say on the subject: "On Thursday evening Mr. James Leach, of Salford, musician, was killed by the overturning of a chaise, caused by a wheel coming suddenly off. He has left a large family to lament his loss." As might be expected after the statement of his first preface, he left his household in somewhat straitened circumstances, and the immediate result was a new edition of his second volume, containing an appeal for subscriptions on behalf of the widow and children.

Leach was laid to rest in the cemetery of Union Street Wesleyan Chapel, Rochdale; and the stone which marks his grave makes one of the very few in the country with an inscription in musical notation cut on them. The inscription takes the form of a half-circle, enclosing the composer's well-known short metre tune *Egypt*, in G minor.



Below this we read: "Here lieth the body of James Leach, who, without the aid of classical science, by the singular felicity of his original genius, was raised to a high degree of celebrity as a teacher and composer of sacred music. His death was occasioned by the breaking down of the Leeds coach near Manchester on his return from a visit to this town, February 8th, 1798, aged 36 years. Reader, there is but a step between thee and death."

Editions of Leach's psalmodic works continued to be published for many years after his death; and we find a considerable number of his tunes incorporated in the collections of the early part of the century. On the whole, however, his style seems to have suited the taste of the Americans better than that of his own countrymen. The industry of Major Crawford has revealed the fact that in a book called "David Companion, or the Methodist Standard"—the compilation of which was ordered by the General Conference at Baltimore, May 26th, 1808—there are forty-eight pieces of music by Leach; and in a Boston collection of 1802 there are at least seven of his psalm tunes. From these dates forward all his best tunes were included in most of the American collections. At home several of them attained considerable popularity; but now, with other tunes of their character and time, they are fast disappearing from our hymnals. With all the respect for Leach to which he is justly entitled, there is little reason to regret this decadence. These florid tunes of a century ago can never be resuscitated, and it is well that they cannot. Rhythmic form was held of small account in those days; and if the modern ear could tolerate the lively passing notes and slurs of



Leach's once famous "Psalmody," it could assuredly have no patience with the odd number of measures which many of the lines contain. At the same time there is a breezy, fresh quality about his tunes that gives them a certain interest by way of comparison with our modern Church music; and I can fancy a very pleasant evening spent in relating to an audience the few facts in the composer's career, backed up by a number of specimens from his well-filled budget.

### Notes by a Rambler.

CHRIST CHURCH, Westminster Bridge Road, of Newman Hall renown, is now being well filled on Sundays, through the instrumentality of the new pastor, the Rev. F. B. Meyer, B.A., who is making his ministry very popular amongst the Nonconformists of South London. Mr. Meyer, we are glad to find, believes in plenty of good music to attract the masses; and in conjunction with the popular organist, Mr. J. R. Griffiths, is making distinct advances in the right direction. We hear of the salary of the leading soprano, Miss Edith Luke, being raised, and also of a salary being paid to the leading bass, with the result that an old chorister has returned to the church in the person of Mr. W. P. Richards, a baritone of very deserving popularity in South London. A look in one Sunday evening recently gave us much pleasure. The festal responses were sung to Tallis's music, the Magnificat to Bunnett in F, and the Nunc Dimittis to Goss in A. The anthem "I am Alpha" (Stainer) received excellent treatment by choir and organist. In addition to these selections there were a chant and three hymns. In the programme for the week we notice announcements of Pleasant Thursday and Saturday Evenings for Working Men and Women, at which music is to the front and the pastor presides. The notice concludes with the remark, "No headache or heartache on Sunday morning!" All this is on the right track, and our abundant sympathy is with such good work. Other Churches please copy as far as able.

MR. R. F. HORTON, of Hampstead, is a great advocate of open-air preaching, and has started a weekly class for the purpose of training young men who have the peculiar talent required for the work. He strongly deprecates the empty-headed ranting so often heard at street corners, and is anxious to establish a band of young men who will really study well the best way of presenting the Gospel to the crowds of people who prefer to spend their Sundays in the fresh air. Mr. Horton may often be found at Hampstead Heath on a Sunday evening, where he preaches to the great crowd gathered to listen to the band of the National Sunday League. When the band programme of music is at an end, Mr. Horton steps up on the band-stand, and many remain to hear him. On several occasions he has even succeeded in prevailing upon the members of the band to stay and play the hymn tunes at his service. This is excellent, and it makes us wonder whether some first-class sacred musical services might possibly

be arranged for the open air during the warm summer evenings. A well-arranged programme of anthems, duets, solos, etc., sermons in song, would surely attract, and may be a means of great influence for good in the hearts of thousands who never enter a place of worship.

### Dr. Calmage on Instrumental Music.

PREACHING recently a special discourse in celebration of the clearing of the Church debt, Dr. Calmage chose for his text Miriam's song of victory. The following quotations will doubtless interest our readers:—

The Israelites, standing on the beach of the Red Sea, were making music on their deliverance from the pursuing Egyptians; and I hear the Israelitish men, with their deep bass voices, and I hear the timbrel of Miriam, as she leads the women in their jubilee. A rather lively instrument, you say, for religious service, the timbrel, or tambourine. But I think God sanctioned it; and I rather think we shall have to put a little more of the festive into our religious services, and drive out the dolorous and funereal, and the day may come when the timbrel will resume its place in the sanctuary.

But let me criticise Miriam a little for the instrument of music she employed in the Divine service on the sandy beach. Why not take some other instrument? The harp was a sacred instrument: why did she not take that? The cymbal was a sacred instrument: why did she not take that? The trumpet was a sacred instrument: why did she not take that? Amid that great host there must have been musical instruments more used in religious service. No. She took that which she liked the best, and on which she could best express her gratulation over a nation's rescue. So I withdraw my criticism of Miriam. Let every one talk of her or his best mode of Divine worship and celebration. My idea of heaven is that it is a place where we can do as we please and have everything we want. Of course we shall do nothing wrong and want nothing harmful. Music in heaven. How much of the material and physical will finally make up the heavenly world I know not; but I think Gabriel will have his trumpet, and David his harp, and Handel his organ, and Thalberg his piano, and the great Norwegian performer his violin, and Miriam her timbrel; and as I cannot make music on any of them, I think I shall move around among all of them and listen. But there are our friends of the Scotch Covenanter Church, who do not like musical instruments at all in Divine worship, and they need not have them. I tell Duncan and McLeod and Bruce they need never hear in heaven a single string-thrum or a single organ-roll. We shall all do as we please in that radiant place, if, through the pardoning and sanctifying grace of Christ, we ever get there.

I see them now, the glorified, assembled for a celebration mightier and more jubilant than that on the banks of the Red Sea, and from all lands and ages, on beach of light above beach of light, gallery above gallery, and thrones above thrones, in circling sweep of ten thousand miles of surrounding and up-heaved splendour; while standing before them on "sea of glass mingled with fire," Michael, the archangel, with swinging sceptre, beats time for the multitudinous chorus, crying, "Sing! sing! Sing ye to the Lord, for He hath triumphed gloriously: the horse and his rider hath He thrown into the sea."

## THE TONIC SOL-FA COLLEGE.

EXETER HALL was well filled on May 29th, when the annual meeting of the Tonic Sol-fa College was held under the chairmanship of the Right Hon. Lord Carrington (Lord Chamberlain). Sir Joseph Barnby was heartily received. He said he was proud to be a member of the Tonic Sol-fa College, whose history had been one of long, arduous, energetic, and manful struggle. He hoped that the Legislature would assist the Tonic Sol-faists in spreading their method—a far greater and better method than that of Hullah, which had formerly official assistance. Hullah's method, he said, was founded on absolute pitch—a faculty that not one in ten thousand possessed, and one which the best musicians could not rely upon, owing to the variety of pitches now in use; therefore the movable doh was the only one by which could be gained the power of sight-singing. Sir Joseph Barnby was surprised at the beauty of the singing he heard, and thankful that the singers regarded the emotional side of music as well as mere sight-singing, which English people were apt to be satisfied with. Other speakers were Mr. J. Williams Benn, M.P., Mr. Curwen, Mr. L. C. Venables, and Dr. Dunstan. The children of Fleet Road Board School, Hampstead, who hold the challenge trophy of the London School Board for singing, proved an attraction, their educational tests and rich tone being much admired. The South London Choral Association and Mr. J. A. Birch's Temperance Choral Society sang part-songs and an anthem at sight, securing frequent encores. Miss Edith Hands sang songs by Sir Joseph Barnby and Mr. Walter Macfarren, accompanied by the composers, with much taste and power. Mr. R. D. Metcalfe, Mus. Bac., occupied the first half-hour with an organ recital.

## Echoes from the Churches.

(Paragraphs for this column should reach us by the 20th of the month.)

## METROPOLITAN.

HORNSEY.—In connection with opening services of the handsome New Wesleyan Church at Willoughby Road, held on Whit Monday, special music was sung by the choir under the direction of Mr. J. R. Kilner, the organist and choirmaster. At the afternoon service, conducted by the Rev. Dr. Rigg (President of the Conference), the anthems comprised "I have surely built Thee an house" (Trimnell), in which the verse and solo parts were taken by Mrs. Alleyn, Mrs. May, and Messrs. Scutt and Jarrett; the unaccompanied quartet "God is a Spirit" (Sterndale Bennett), sung by Mrs. Bradford, Mrs. Cross, and Messrs. Alleyn and Andrews; and Haydn's grand chorus "The marvellous work," the solo in the last-named being admirably sung by Madame Barter. Preceding the evening meeting Mr. Robert Wolfenden gave a short organ recital, showing skill and good judgment in his playing, and bringing out well the various powers of the organ. This organ, it may be explained, is only for temporary use, and is to be replaced as soon as funds will allow by a new instrument. During the evening the anthem "Awake, awake, put on strength" (Borton) was given, Mrs. Jarrett singing the solo therein with good taste. Mrs. Cross sang "But the Lord is mindful" with sympathetic taste, and the evening closed with a fine rendering of the ever-fresh "Hallelujah Chorus."—On Tuesday, the 6th ult., an organ recital was given by Mr. Fountain Meen. His programme was made up of selections from the works of Spohr, Mendelssohn, Clarke, Krebs, Guilman, Smart, and Lemmens. Mr.

E. J. Fozzird sang "Calvary" and "Nazareth," and Madame Barter gave a successful rendering of "The plains of peace" (D'Auvergne Barnard) and "Inflammatus" (Rossini), the latter being encored. Mr. J. R. Kilner ably conducted the choir in "Awake, thou that sleepest" and "He watching over Israel."

KENTISH TOWN.—On Sunday, May 28th, the anniversary services in connection with Lady Margaret Road Wesleyan Church Sunday School were held. The music was a special feature. In the afternoon the Lady Margaret Road Orchestral Band assisted, and gave additional tone and colour. They played well, opening and closing the service with a suitable selection. The hymns throughout the day were all taken from "The Wesleyan-Methodist Sunday-School Hymn-Book," with the exception of the last one in the evening—"The Son of God goes forth to war"—which was sung to Sir Arthur Sullivan's arrangement of *St. Ann*. The special Psalms for the occasion were the twenty-third and twenty-fourth. The anthem "Sing, O heavens" (Sullivan) was sung morning and evening, and went splendidly, Mr. Walter Brabrook singing the tenor solo with great taste. The other anthem in the evening was "Be joyful in the Lord" (Morey). Sir John Stainer's "Sevenfold Amen" was sung better than is usual with a "sitting" choir. The whole of the music was under the direction of Mr. Thomas Healing, who is to be congratulated on the success of his efforts, the singers showing evidence of considerable care in training. Mr. John Sayers accompanied on the organ with his usual ability, the light and shade of his stop registration contributing very much to the general effect. The sermons were preached by the Revs. Surmon Cooke and J. Martyn Lobb. The congregations were large morning and evening. The Hon. Treasurer of the Sunday School, Mr. A. G. Scott, asked for £35; they got £36 10s.!

POPLAR.—The annual floral service was held on Sunday, the 11th ult., at Trinity Congregational Church. The music for the day included "I will sing of Thy power" (Sullivan); "O taste and see" (Goss); "All Thy works" (Pattison); "I will magnify" (Goss); and the trio from Haydn's *Creation*, "Most beautiful appear." The organist and choirmaster of this Church is Mr. Arthur Bayliss.

## PROVINCIAL.

BURTON-ON-TRENT.—A new two-manual organ, containing nineteen stops, was opened by Mr. E. Minshall in Mosley Street Primitive Methodist Chapel on May 31st. There was a dedicatory service in the afternoon and a recital in the evening, when the building was very crowded. Miss Mary Sheldon sang "Rejoice greatly" (Handel) and "The Better Land" in good style. Mr. T. E. Lowe, a most efficient and popular local amateur, gave a capital rendering of "Why do the nations" (Handel) and "The Star of Bethlehem." The collections amounted to £50.

DISS.—The Sunday-school anniversary services in connection with the Independent Chapel were held on Sunday, the 18th ult. Crowded congregations assembled at all three services, many being unable to obtain admission in the afternoon, when Mr. W. L. Palmer, organist of the Unthanks Road Baptist Church, Norwich, gave an organ recital. This gentleman had on three previous occasions given recitals on the chapel organ which were much appreciated, and this his fourth appearance in the town proved that he had lost none of his popularity. The Sunday-school band played two sacred pieces under the leadership of Mr. Pullen, the performance being very creditable. Miss K. Pullen sang "The Sheepfold" (Gatty), and Miss M. Mase rendered Gounod's "Peace of God," both ladies singing with much feeling and expression. Mr. H. Mase had the training of the Sunday-

school choir, and the result proved how much care and attention he had given to his work, the singing of the children being in every way excellent. The Rev. G. E. Monson, of Castle Headingham, preached appropriate sermons morning and evening, and an address was given in the afternoon by the Rev. R. Fletcher.

**HAMSTERLEY.**—Musical services were held in the Baptist Chapel on the 4th ult., on the occasion of opening a new organ. Sermons were preached by the Rev. W. H. Rowling, pastor. The cost of the organ has been defrayed independently of the Church funds.

**NEW MALDEN.**—The organ at the Congregational Church has been reopened, after renovation, with special musical services. Revs. W. Jones and George Manington (pastor) were the preachers. Mr. A. Cheshire, of Surbiton, presided at the organ.

**NORWICH.**—On the 20th ult. the members of the Unthanks Road Baptist Church Choir were entertained by the pastor and deacons at a garden party, given in the picturesque grounds belonging to H. Trevor, Esq., The Plantation, Norwich. The weather was delightfully fine, and the event proved a most enjoyable one. Before the party separated, the pastor, the Rev. Peter Morrison, addressed a few words to the choir, saying how much he appreciated their services, and made kindly mention of the organist and choirmaster, Mr. W. L. Palmer, to whom, he said, was due much credit for the efficiency of the musical service at Unthanks Road.

**PONTYPRIDD.**—The annual musical festival of the Welsh Baptist Churches of the district was held at the Tabernacle, Bethania, and Salem, on the 5th ult. The chapels were crowded throughout the day, and a chorus of over seven hundred voices rendered a selection of hymn tunes and anthems. Nearly all the music was by Welsh composers.

**SIDMOUTH.**—Mrs. Rhodes, the wife of the pastor of the Congregational Church, has been presented with some books in recognition of her services as organist for several years.

**SPALDING.**—A new organ has been opened in the Primitive Methodist Chapel.

**ST. NEOTS.**—A new organ has been placed in the Wesleyan Chapel at Eaton Socon, in the St. Neots Circuit.

## Reviews.

*Pièces dans Différents Styles, pour le Grand Orgue.* Par Frederic Lacey. (Alphonse & Co., 51, Aytoun Road, S.W.)—Five pieces, forming Series I., are before us. They are all popular, and will be most useful to organists requiring "showy" compositions. We can cordially recommend them, especially the "Idylle à Soir" and "Grand Chœur Majestique."

## To Correspondents.

**LOOKER-ON.**—Your suggestions shall be brought before the notice of the Committee; some of them are decidedly good.

**INQUIRER.**—Any Nonconformist choir may join the Union. It is not confined to any one sect.

**ADAGIO.**—(1) ♩ = 66. (2) ♩ = 120. (3) Briskly certainly, but not too fast.

**A. L.**—Three staves.

**B. F.**—The price is 3s. 6d.; order it through your local music-seller.

**T. H. (PRESTON).**—Yes.

The following are thanked for their letters: H. S. M. (Measham), T. V. S. (Birmingham), W. J. (Llanfyllin), T. S. O. (Spalding), R. D. (Bradford), W. W. (Cardiff), A. N. (Gloucester), E. J. (Norwich), T. A. (Banbury), R. S. (Walsall), W. B. (Bolton), J. L. (Plymouth).

## Staccato Notes.

**DEAN BRADLEY** has given permission for the erection of a medallion portrait of Jenny Lind in Westminster Abbey.

**AT** Madame Antoinette Sterling's farewell concert in Melbourne the receipts amounted to £380.

**THE** National Eisteddfod is to be held at Pontypridd in August.

**SIR JOHN STAINER** and Drs. J. F. Bridge and E. H. Turpin have been invited to give addresses at a congress of the American College of Musicians, to be held at Chicago.

**MR. SANTLEY** thinks of touring in South Africa.

**A TESTIMONIAL** is to be presented to Professor Stanford in connection with the Cambridge University Musical Society, the conductorship of which he is resigning after having held it for twenty years.

**DR. PHILIP ARMES** read, before the members of the College of Organists, a paper entitled "On robbing haystacks, or the repeated use of thematic matter, as exemplified chiefly in the works of Handel."

**MR. JOHN THOMAS** (Harpist to the Queen) has just received a gold medal from the Queen of Roumania in honour of Her Majesty's visit to Wales in 1891.

**SIR WALTER PARRETT**, Mus. Bac., has been appointed "Master of the Musick" and conductor of the Queen's private band.

**MASTER CYRIL TYLER**, an American boy soprano, made his appearance at St. James's Hall on the 14th ult.

**SIGNOR MASCAGNI** made his first public appearance in England at Covent Garden on the 19th ult., when he conducted his work *L'Amico Fritz*.

**THE** active educational work in music done by the London College of Music was shown on the 10th ult., when a students' concert and operatic performance was excellently given at St. James's Hall, Regent Street, London, before a large audience. The periodical college concerts, as well as the general educational work of the college, is under the immediate management of the Principal (Mr. A. J. Caldicott, Mus. Bac. Cantab) and the Vice-Principal (Dr. F. J. Karn). Examinations in practical and theoretical music are being held by the London College of Music at various centres in all parts of the United Kingdom during the present month, under the general superintendence of the Director of Examinations (Mr. G. A. Holmes).

**NOVELLO & Co.** publish the Marriage Hymn (by Dr. Cresser), the Wedding Anthem (by Sir Joseph Barnby), and the March (by Dr. Cresser) to be performed at the Royal Wedding.

**SIR JOHN STAINER** has been offered the appointment of judge of the Musical Section of the Chicago Exhibition.

## Accidentals.

"WHERE'S the orchestra?" asked the travelling manager as he appeared on the stage of a theatre in Kansas, to overlook the rehearsal of the night's music.

"Here it is," replied a solitary trombone, tooting away discordantly.

"But where are the rest?"

"Oh, they're engaged for a ball."

"Indeed! Well, you must be a capital musician to supply the place of a whole orchestra."

"I am not worth a cent, or I'd be practising for the ball too," responded the trombone player without a smile.

**A CHINAMAN** named Sing Hi has taken the position of tenor in a Church quartet.